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A
NEW CLASSIFICATION
OF
ENGLISH TONES

HAROLD E. PALMER

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NEW CLASSIFICATION
OF
ENGLISH TONES

BY

HAROLD E. PALMER, LITT. D.

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INTRODUCTION

In my “English Intonation” and “A Grammar of Spoken English *” appears a scheme of classification of English tones based on four “nucleus tones”: [↘] or [↗], [↙], [↕] and [↖] and three types of “heads”: inferior [—] or [—], superior [—] and scandent [↗]. In more than one respect this scheme of classification seems unsatisfactory, especially in view of new facts about intonation that have since come to light. It now seems probable that a plan of classification based on a few definite “tone-patterns” will clarify and simplify the

* *A Grammar of Spoken English* (H. E. Palmer and F. G. Blandford) Heffer London 1938

chief characteristics of English tones and tone-usage. The replacing of “head + nucleus groups” by “patterns” has the following advantages :

(a) It makes possible the description and explanation of the English tonetic system in a concise and readily intelligible form,

(b) It renders unnecessary (or less necessary) the use of technical terms,

(c) It facilitates the tonetic analysis of texts.

The new arrangement, moreover, affects in no way the scheme of notation used in texts written in accordance with the older scheme.

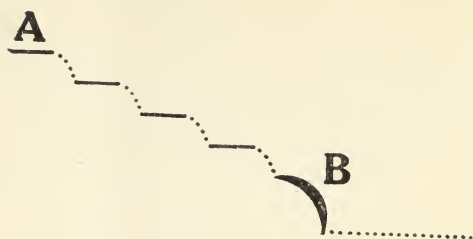
In the following pages is set forth a summary of the scheme of classification based on “tone-patterns.” For the sake of conciseness, reference to the phenomena of ‘intensification’ and the ‘broken scandent’ has been omitted.

For the purpose of designating the patterns I am using as convenient mnemonics the somewhat fanciful terms "Cascade," "Dive," "Ski-jump," "Wave," "Snake" and "Swan."

I. Description, with examples, of the Six Simple Tone-Patterns.

1. THE "CASCADE" PATTERN.

The tone-pattern that occurs with by far the greatest frequency in ordinary English is the one characterized by an initial high-pitch followed by successive step-by-step drops, and concluding with a fall. As a cascade is a volume of water gradually descending a staircase-like slope and culminating in a final waterfall, so the voice drops successively from the initial high level and eventually falls to the lowest level, thus



To represent this pattern in any text we require two symbols: a high level stroke [—] denoting A, and a low-falling arrow [$\curvearrowright$] denoting B. Thus the pattern is symbolized by [$\text{—}\curvearrowright$], or, occasionally [$\curvearrowright$] alone.

The designation of the “Cascade” pattern has hitherto been “Falling nucleus with superior head.”

The *length* of the pattern depends partly on the number of words or syllables to be so intoned (varying between two such extremes as

$\text{—}Why\ \curvearrowright not?$

and

—*Why couldn't he have come here punctually at half past-three?*

and partly on the two words which the speaker feels to be the most prominent (or, alternatively, the section of the succession of words that he wishes to put into prominence).

Thus in the sentence :

I told him it was absolutely no good troubling you about such trifles

the initial high-pitch may occur on *I*, *told*, *absolutely*, or *no* ; and the final fall on *good*, *troubling*, *you*, *such*, or *trifles*.

FUNCTIONS OF THE “CASCADE” PATTERN.

This pattern is used for :

- (a) Statements in the nature of declarations or suggestions,
- (b) Commands,

- (c) Questions beginning with an interrogative word.

EXAMPLES.

(a)

I—don't think it's $\neg$ true.

That's—just what I was ex $\neg$ plaining to him.

*It was about the—last thing in the $\neg$ world
that I should have expected him to do.*

I—don't $\neg$ like that sort of thing.

—I don't $\neg$ like that sort of thing.

—That wasn't what I $\neg$ said.

That—wasn't what $\neg$ I said.

*—Let's go there to $\neg$ gether. [Transitional
to (b).]*

*—What about $\neg$ Monday? [Transitional to
(c).]*

(b)

—Come and sit $\neg$ down.

—Use $\neg$ mine.

—Don't be in so much of a $\neg$ hurry.

—You keep $\neg$ quiet.

I—want you to come a little more $\neg$ regularly. [Transitional to (a).]

You should—try to $\neg$ break yourself of the habit. [Transitional to (a).]

Re—member what I've $\neg$ told you.

(c)

—What do you want to $\neg$ do?

—What $\neg$ do you want to do?

—What do $\neg$ you want to do?

—When shall I $\neg$ come?

At—what time did he $\neg$ come?

—Where did you $\neg$ put it?

$\neg$ Where did you put it?

—Why don't you use $\neg$ mine?

—Why $\neg$ not?

—*What a↘bout it?*

—*What's the ↘matter?*

—*What's the matter with ↘you?*

2. THE “DIVE” PATTERN.

The pattern designated by the above mnemonic term may not come next in order of frequency or importance, but since it may be looked upon as a sort of alternative to the “Cascade” pattern, it is convenient to treat it here.

It takes the form of a fall from a high to the bottom pitch, this fall occurring on the stressable syllable of the word to which the speaker wishes to give the maximum of prominence.

In theory (and this is demonstrated by experimental work with the oscillograph) this fall is preceded by a slight rise. In practice

this rise is hardly felt by the speaker nor perceived by the hearer.

The (necessarily unstressed) syllables preceding the fall start on the mid-pitch and (generally) rise successively until the pattern proper starts. Thus the pattern may be shown pictorially as



To represent this pattern in any text we require one symbol, a high-falling arrow [$\searrow$].

The fact that a preliminary rise exists (at least in theory and occasionally in practice) makes the term “Dive” particularly appropriate, for although the essential part of a dive is the fall, the fall is often preceded by a rise (aided by the spring-board).

The designation of the "Dive" pattern has hitherto been "Falling nucleus with inferior head."

FUNCTIONS OF THE "DIVE" PATTERN.

This pattern is used for :

- (a) Statements in the nature of assertions.

Thus it follows that most answers to questions are intoned on this pattern, and, naturally, anything in the nature of a contradiction or a protest.

- (b) Commands with a one-word prominence (suggesting "in that case," "that being so," etc.)

- (c) Questions beginning with an interrogative word, with a one-word prominence (suggesting "in that case," "that being so," etc.)

EXAMPLES

- (a)

It's \mine.

It \is mine.

\I said so.

It's a piece of \chalk.

I don't think he \was.

I \see.

That's just what we don't \know.

It isn't \fair.

I pro \test.

That's the whole \point.

\Nobody does.

(b)

Don't \do it, then!

\Try!

See whether it \works!

\Ask him!

Do it \your way, then!

Try a \nother plan!

(c)

Why did he \go, then?

Well, then, what \is it?

Why \trouble?

When \will you be ready?

How much \is it?

Where \was he?

3. THE "SKI-JUMP" PATTERN.

The pattern designated by the above term certainly does not come next in order of frequency or importance, but since it may be looked upon as an alternative to the "Cascade" and "Dive" patterns, it is convenient to treat it here.

It takes the form of a series of successive rises from the mid-pitch to a high-pitch, followed by a low drop (thus combining the characteristics of "Cascade" and the "Dive"), thus:



The mnemonic term “Ski-jump” is a fanciful one but the only one so far that is suggestive of an upward flight suddenly followed by a downward glide at a low level.

To represent this pattern in any text we require two symbols: a rising high stroke [$\nearrow$] denoting A, and a low-falling arrow [$\searrow$] to denote B, thus [$\nearrow\searrow$].

For the *length* of the pattern, see under the heading “Cascade.”

FUNCTIONS OF THE “SKI-JUMP” PATTERN.

This pattern appears to be used almost ex-

clusively for statements in the nature of comments, remarks, observations, or reflexions. Thus most exclamations are intoned according to this pattern. Very occasionally a command or a question beginning with an interrogative word may be heard intoned on this pattern. If a term is needed to cover such cases, we may refer to them as "commentative (or exclamatory) commands" or "commentative (or exclamatory) questions."

EXAMPLES.

I thought he was $\neg$ here.

That's just what I $\neg$ said.

It looks quite $\neg$ different.

You may be $\neg$ right.

I suppose $\neg$ not.

It hardly seems $\neg$ possible.

I don't see what that's got to $\neg$ do with the matter.

↙ Nobody ↘ came.

*It ↙ doesn't seem ↘ right that he should have
to work so hard.*

↙ How ↘ strange!

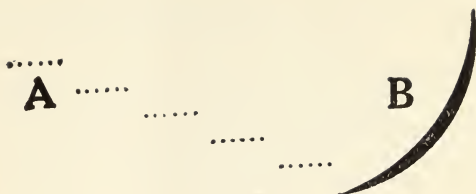
↙ What a ↘ large one!

How ↙ very an ↘ noying!

↙ How did you ↘ do it?

4. THE "WAVE" PATTERN.

In frequency and importance this pattern is second only to the "Cascade." It consists essentially in a rise from a low to a high pitch, this rise starting at the stressable syllable of the most prominent word and continuing to the end of the succession of words to which it is applied. Any words (or syllables) preceding the rise usually start from a high pitch and drop successively to the point at which the rise begins, thus:



But in certain cases (notably when the pattern is compounded with others) there is no preliminary fall.

As the shape of this pattern (with or without the preliminary fall) is suggestive of a wave dashing against a cliff, the mnemonic term “Wave” seems appropriate.

To represent this pattern in any text we require a rising-arrow symbol [↗] to mark the rise B, and, when necessary, a high-level stroke [—] to mark the starting-point A. Thus [↗] or [—↗].

The designations of the “Wave” pattern have hitherto been “Rising nucleus with in-

terior head" (i. e. without the preliminary fall), "Rising nucleus with superior head" (i. e. with the preliminary fall) and "Rising nucleus with scindent head," (i. e. with a preliminary rise).

For the length of the pattern, see under the heading "Cascade."

FUNCTIONS OF THE "WAVE" PATTERN.

This pattern is used for

(a) Questions that can be answered by "yes" or "no."

(b) A repeated question, or a request for a repetition, or the echo of a statement.

(c) Commands of an impatient or protesting character. (Further research may show that these are, in reality, abbreviations of the compound pattern [].)

(d) Statements with an implication of "then

why . . . ?” “then why not . . . ?” “and so, therefore . . .” etc.

(e) Statements of an incomplete or suspensive character, or that show doubt or hesitation on the part of the speaker.

For other functions of the “Wave” pattern see “The Functions of the ‘Wave’ compounded with other patterns.”

EXAMPLES.

(a)

Are you ↗there? or *¬Are you ↗there?*

Isn't that e ↗nough? or *¬Isn't that e ↗nough?*

Can you ↗see? or *¬Can you ↗see?*

Am I in the ↗way? or *Am ¬I in the ↗way?*
or *¬Am I in the ↗way?*

Do¬you like ↗oysters?

¬Is it ↗black?

(Without the preliminary [¬] these two

last examples would seem to suggest :

“ well, in that case,”

You don't like caviar, you don't like mussels, you don't like crabs or lobsters ; well then, do you like oysters ?

It isn't dark blue, you say, nor dark brown, nor grey ; well then, is it black ?)

(b)

What's your name ? (I have already asked the question, and you have answered it, but as I paid insufficient attention to your answer and have forgotten it, I am asking you again.) As a variant ;

What did you say your name was ?

The outstanding example of this category is

What did you say ? (meaning “ please repeat ”—as contrasted with “ *What did you say ?* ” = “ *What was it that you said to him on that occasion ?* ”)

↗Where did you see him? (↗Where was it that you said you saw him?)

↗Who came? (↗Who was it that you said came?)

↗Which did you want? (↗Which one was it that you said you wanted?)

¬You re↗fused it? (Do you ¬really say that you re↗fused it?)

¬On↗Monday? (Do you ¬really mean ↗Monday?)

(c)

¬Be↗quick! (or Be↗quick!)

¬Don't keep me ↗waiting! (or Don't keep me ↗waiting!)

¬Come a ↗long (or Come a ↗long—possibly an abbreviation of ↘Come a ↗long.)

¬Don't ↗trouble! (most probably an abbreviation of ↘Don't ↗trouble!)

¬Never ↗mind! (or Never ↗mind!—possibly

an abbreviation of $\neg$ Never $\nearrow$ mind!)

This seems to be transitional to the $\nearrow$ Never
 $\neg$ mind of the "Swan" pattern.

(d)

*He was all right $\nearrow$ yesterday (then $\neg$ how is
it that he's in such a bad state to $\neg$ day?)*

*I can swim a quarter of a $\nearrow$ mile (so $\neg$ why
 $\neg$ shouldn't I compete in the $\neg$ swimming
competition?)*

*He $\nearrow$ generally agrees (and so $\neg$ why shouldn't
he agree on $\neg$ this occasion?)*

*It isn't as if they were $\nearrow$ dear (for in that
case we $\neg$ couldn't afford to $\neg$ buy them).*

*You're not $\nearrow$ certain (so $\neg$ why be cate-
 $\neg$ goric?)*

[In the light of further research the ex-
amples above under (d) may prove to
come under the heading (v) of "The
Functions of the 'Wave' compounded

with other patterns.”]

(e)

*I don't think you need ↗trouble about it
(and yet.....).*

Or, *¬I don't think you need ↗trouble about it.*

Or, *I¬ don't think you need ↗trouble about it.*

It hardly seems ↗likely (but you never know).

Or, *It ¬hardly seems ↗likely.*

Or, conceivably, the abbreviation of
It ↘hardly seems ↗likely.

*Well, I don't ↗know. Or ¬Well, I don't
↗know.*

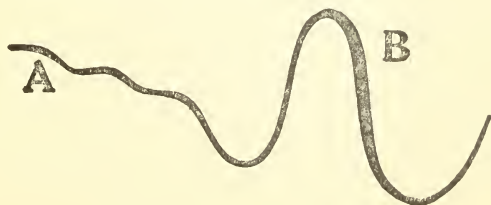
*I ↗think so (but, of course, I may be mis-
taken). Or, ¬I ↗think so.*

[Here the function of the “Wave” seems
to be similar to, or identical with, (d)
and (b) and, moreover, merges into its
functions in compound patterns.]

5. THE "SNAKE" PATTERN.

This pattern is probably of rarer occurrence than any of the preceding ones. It is also probably the most difficult pattern to acquire by most foreign students. It consists of a high-pitch beginning followed by successive drops (thus far resembling the "Cascade"), then a sharp rise to the top-pitch followed by a drop to the lowest pitch (this resembling the "Dive") which, in its turn is followed by a rise which continues to the end of the succession of words to which the pattern applies (this resembling the "Wave").

The mnemonic term "Snake" would seem most appropriate, for the form



is suggestive of reptilian sinuosities.

Here again, as in the case of the “Wave,” it is doubtful whether the initial high-pitch and the successive drops are essential to the pattern. And yet (as in the case of the “Wave”) to create an independent pattern to accommodate the examples without the preliminary drops from a high-pitch would seem a needless complication.

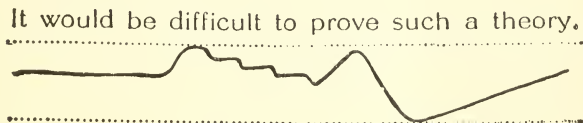
To represent this pattern in any text we require a rising-falling-rising symbol [$\updownarrow$] to mark B (which appears to be the essential portion of it) and, when necessary, a high-level stroke [—] to mark the starting-point A. Thus [$\updownarrow$] or [$\text{—}\updownarrow$].

The designation of the “Snake” pattern has hitherto been: “Falling-rising nucleus with a superior, inferior, or scandent head.”

The portion of the pattern represented by

the segment [ʔ] generally occurs on the stressable syllable of the most prominent word, but the exact distribution of the [ʔ] portion can be determined only by experimental work with oscillogram films. Any unstressed syllable (or succession of syllables) preceding the high-pitch marked A is generally intoned on mid-pitch. Thus the sentence marked.

It would be difficult to prove such a theory
would appear on an oscillogram film more or less as:



FUNCTIONS OF THE "SNAKE" PATTERN.

This pattern is used for

- (a) Statements in the nature of concessive or conciliatory opposition, contrast, or contra-

diction, implying some added clause beginning with *although, but, because, however, even if, all the same*, etc.

(b) Commands in the nature of conciliatory, mild or friendly warnings, particularly of the type beginning with “Mind you . . .,” “Take care you . . .”

It will probably be found that most negative statements and commands are intoned on this pattern.

For other functions of the “Snake” pattern see “The Functions of the ‘Snake’ compounded with other patterns.”

EXAMPLES

(a)

-*That's not what I mean [although it may be what you mean].*

-*Some people do like it [even if there are others that don't].*

*~Nobody ʔwanted to go there [but everybody
 ʔhad to].*

*~That's not what I ʔmeant to say [even if
 I ʔdid say it].*

*I~don't mean to say he'd do it ʔbadly [but
 at the same time I don't think he'd do
 it~well].*

*It~doesn't seem ʔlikely to stop raining [but
 all the same, it ʔmay].*

*People ~don't always ʔsay what they think,
 [they sometimes con ʔceal what they
 think].*

*It~is ʔcold (corresponding to French tout
 de même, Japanese yahari).*

I~shouldn't tell ʔeverybody.

(b)

~Mind you don't ʔfall.

~Don't say I didn't ʔwarn you about him.

~Don't come too ʔlate.

Take your Uhat off when you go in.

Take care you don't for Uget anything.

6. THE "SWAN" PATTERN.

This is probably the English tone pattern of the least frequent occurrence. It consists essentially of a high rising tone followed by a low-level tone terminating in a slight rise: thus



If the pattern occurs in connection with one word only, however, it is confined to the low-level and rise.

Its fanciful resemblance to the partial outline of a swan suggests this term as an appropriate designation.



To represent it in any text, we require the symbol [⌒] for the stressed syllable, and the symbol [↗] for the initial rise, if present.

FUNCTIONS OF THE “SWAN” PATTERN.

This pattern is used to convey the idea that all is well, that there is perfect accord between speaker and hearer ; it has a “reassuring” function. It is intended to have a calming or soothing effect, and so is largely used when talking to young children or fretful invalids ; when injudiciously used, it may be found

irritating to adults. It is most commonly used for the last words said at the moment of parting from anybody ; consequently most farewell greetings are intoned according to this pattern.

(In certain North-country dialects, this pattern replaces the “Cascade” pattern—with humorous effect upon those unacquainted with such dialects.)

EXAMPLES

↙ *Good ↘bye.*

↙ *Good ↘morning* (contrasted with the “good ↘morning” used when meeting).

↙ *See you ↘soon.*

↙ *Cheeri ↘oh!*

↙ *Don't ↘worry about it.*

↙ *There's a good ↘boy.*

↙ *Don't forget your ↘hat.*

I↙ *shan't be ↘long.*

II. Description, with examples, of Compound Tone-Patterns.

The preceding six patterns may be used not only as independent sense units but also in combination so as to form natural sequences or compound patterns.

There are two main types of these :

(a) Repeated Patterns, in which the same pattern occurs two or more times.

(b) Alternate Patterns, in which one pattern is alternated by another.

(a) REPEATED PATTERNS.

These occur notably in two cases :

1. APPPOSITION.

I ↗saw ↘Brown, the ↗lawyer. [cascade + cascade]

The ↘common or ↘garden variety. [dive + dive]

Not ↗Brown, the ↗lawyer? [wave + wave]

The⁻first of ↗January, ⁻New ↗Year's day?

[wave + wave]

⁻Not ↘Brown, the ↘lawyer. [snake + snake]

2. ADDITIONS AND AFTERTHOUGHTS.

It⁻may be ↘green, or ↘blue. [cascade + cascade]
He⁻spoke to ↘me about it, ↘yesterday.

[cascade + cascade]

I⁻like ↘this, but I⁻don't like ↘that. [cascade
+ cascade]

I was ↘interested in it, ↘very. [dive + dive]

↘I was there, ↘too. [dive + dive]

Is it ↗green, or ↗blue? [wave + wave]

*Do⁻you imagine I'd ↗laugh? on an oc⁻casion
of ↗that sort?* [wave + wave]

↘I did; ↘you didn't. [snake + snake]

⁻Don't ↘speak to him about it, ↘yet. [snake +
snake]

↗Good ↘night, ↗sleep ↘well. [swan + swan]

(b) ALTERNATE PATTERNS.

Alternate compound patterns, i. e. compound patterns in which one simple pattern is alternated by another, are used for a number of varied purposes which we shall examine one by one.

1. THE THREE FALLING PATTERNS ALTERNATED WITH THE “WAVE.”

In addition to its functions as a simple pattern, the “Wave” has special functions when compounded with other patterns. Familiar and natural as these functions are, it is difficult to hit on any general term to designate them as a whole. As one of these functions is associated with subordinate clauses and similar adverbial modifiers, the term “subordinative” would seem a suitable one; but in other cases the function seems to be rather co-ordinating.

“Ordinative” might be vague enough to meet the case, but this would add a new (and probably unwelcome) technical term. All I can suggest at present to describe these functions is to say of them that they mark “relative prominence” in regard to the remainder of the sentence. (This description would apply equally to the functions of the Japanese particle *wa*).

It is difficult to see at present how these varied functions may best be classified. The following is a tentative scheme:

(i) The “Wave” in Subordinate Clauses.

*When I went there ↗ yesterday, I saw my
↘ friend.* [wave + dive]

*I saw my ↘ friend when I went there
↗ yesterday.* [dive + wave]

When I ↗ write, I use a ↘ pen. [wave + cascade]

I use a ↘ pen when I write. [cascade + wave]

*If ↗he can do it, ↘anybody can. [wave +
dive]*

↘Anybody can do it if ↗he can. [dive + wave]

*As you don't ↗like it, don't ↘buy it. [wave
+ dive]*

As it's ↗late, we⁻won't ↘go. [wave + cascade]

*If it isn't ↗right, it must be ↘wrong. [wave
+ dive]*

*If you do that ↗now, you⁻won't have to do it
to ↘morrow. [wave + cascade]*

*You⁻won't have to do it to ↘morrow if you
do it ↗now. [cascade + wave]*

(ii) The “ Wave ” in Equivalents of Subordi-
nate Clauses.

↗Yesterday I saw my ↘friend. [wave + dive]

I saw my ↘friend ↗yesterday. [dive + wave]

*When ↗writing, I⁻use a ↘pen. [wave + cas-
cade]*

I⁻use a ↘pen when ↗writing. [cascade + wave]

In ↗that case, don't ↘buy it. [wave + dive]

Don't ↘buy it in ↗that case. [dive + wave]

*Not being ↗right, it must be ↘wrong. [wave +
dive]*

On ↗Sundays I ↗generally go for a ↘walk.

[wave + cascade]

I ↗generally go for a ↘walk on ↗Sundays.

[cascade + wave]

*Near ↗here Pro↗fessor ↘Beach lives. [wave
+ ski-jump]*

*Pro↗fessor ↘Beach lives near ↗here. [ski-jump
+ wave]*

*In order to suc ↗ceed we must ↘work. [wave
+ dive]*

*We must ↘work in order to suc ↗ceed. [dive
+ wave]*

He ↘plays ↗sometimes. [dive + wave]

↗Sometimes he ↘plays. [wave + dive]

I ↗saw your ↘brother last ↗week. [ski-jump +

wave]

Last ↗week I ↘saw your ↘brother. [wave +
ski-jump]

(iii) The “Wave” with functions similar, parallel, or complementary to the above, and yet not used in subordinate clauses or their equivalents.

I saw my ↗friend ↘yesterday. [wave + dive]

↘Yesterday I saw my ↗friend. [dive + wave]

Professor ↗Beach lives near ↘here. [wave +
dive]

It's near ↘here that Professor ↗Beach lives.

[dive + wave]

We must ↗work in order to suc ↘ceed. [wave
+ dive]

If you ↘speak to him, it won't do any ↗good.

[dive + wave]

It won't do any ↗good if you ↘speak to him.

[wave + dive]

¬If he ¬did come it wouldn't ↗matter much.

[cascade + wave]

It wouldn't ↗matter much if¬he ¬did come.

[wave + cascade]

¬That's the ¬best of living in ↗London. [cas-
cade + wave]

↘There's the ↗sea! [dive + wave]

The ↗sea? ↘There it is! [wave + dive]

↘This must be it, I ↗think. [dive + wave]

I ↗think ↘this must be it. [wave + dive]

I¬don't ¬think so, ↗somehow. [ski-jump +
wave]

We'll¬have to give it¬up, that's ↗all. [ski-
jump + wave]

(iv) The “Wave” with a “referential” function: i. e. as more or less equivalent to “speaking of . . .,” “with regard to . . .,” “so far as . . . is concerned.” (This is clearly equivalent to one of the functions of the Japanese

wa.)

↗Edison was an in ↘ventor. [wave + dive]

Captain ↗Cook was born at ↘Whitby. [wave + cascade]

↗London is the capital of ↘England. [wave + cascade]

Our ↗duties are ↘sacred. [wave + dive]

People who live in glass ↗houses shouldn't throw ↘stones. [wave + cascade]

He who ↗hesitates is ↘lost. [wave + dive]

↗Shoes are made of ↘leather. [wave + dive]

↘Leather is what ↗shoes are made of. [dive + wave]

(v) The “Wave” with a contrasting function.

↘Monday, not ↗Tuesday. [dive + wave]

Not ↗Tuesday ; ↘Monday. [wave + dive]

I ↘do know it ; I don't merely ↗think I know it. [dive + wave]

*I don't merely ↗think I know it; I ↘do know
it. [wave + dive]*

*I said it was ↘white; I didn't say it was
↗black. [dive + wave]*

*I didn't say it was ↗black; I said it was
↘white. [wave + dive]*

*There was no time to ↗see him, so I ↘wrote.
[wave + dive]*

(As we shall have occasion to note later, in the five categories listed above, the “Wave” may be replaced by the “Snake.”)

(vi) In the following cases the “Wave” marks the first of two sentences connected by *or*, *nor*, *and* (and possibly other similar conjunctions). In some cases this compound pattern takes the place of a conjunction.

Is it ↗black⁻or ↘blue? [wave + cascade]

Are⁻these ↗mine⁻or ↘yours? [wave + cascade]

It's neither ↗black⁻nor ↘blue. [wave + cascade]

You either ↗like it⁻ or you ↘don't. [wave + cascade]

I ↗said I'd do it,⁻ and I ↘did it. [wave + cascade]

No ↗work, no ↘pay. [wave + dive]

↗Laugh, and the world laughs ↘with you.
[wave + dive]

*I managed it all right ↗yesterday, so⁻ why
shouldn't I manage it all right to ↘day?*
[wave + cascade]

[Compare this last example with function(d) of the “Wave” in simple patterns, in which it implies “and so” etc.]

(vii) The “Wave” in enumerations.

↗One, ↗two, ↗three, ↗four, ↘five. [wave + wave . . . + dive]

↗A, ↗B, ↗C, ↗D, ↘E. [wave + wave . . . + dive]

↗Sunday, ↗Monday, ... ↘Saturday. [wave + wave . . . + dive]

↗January, ↗February.....De ↘cember. [wave
+ wave . . . + dive]

↗George, ↗Harry, and ↘John. [wave + wave
. . . + dive]

*He put on his ↗hat, took his ↗bag, opened the
↗door, and went ↘out.* [wave + wave . . . +
cascade]

2. THE THREE FALLING PATTERNS ALTER- NATED WITH THE "SNAKE."

As we have noted above, in the first five of the seven categories listed above, the "Wave" may be replaced by the "Snake." The effect of substituting the "Snake" for the "Wave" is to change the nature of the prominence represented by the "Wave." We have said of the "Snake," earlier, in connection with simple patterns that it is used in statements "in the nature of concessive or conciliatory opposition, contrast, or contradiction, implying some added

clause beginning with *although, but, because, however, even if, all the same, etc.*,” and in many of the examples given, the implied clause was added between brackets. Further research may show that the use of the “Snake” is virtually confined to compound patterns, but often with the second element of the compound so evident in the minds of speaker and hearer that it is omitted as superfluous. Possibly, too, (but in a lesser degree) the same may be said of the “Wave.” Coleman has already suggested that questions for “yes” or “no” seem to be simply alternative questions in which the second alternative is missing. The same might be said of statements of the type “*He was all right yesterday.*”

For the sake of conciseness one example only of each of the five categories mentioned above are given here:

(i)

*When I went there ↗yesterday, I saw my
↘friend. [snake + dive]*

(ii)

↗Yesterday I saw my ↘friend. [snake + dive]

(iii)

I saw my ↗friend ↘yesterday. [snake + dive]

(iv)

↗Edison was an in ↘ventor. [snake + dive]

(v)

Not ↗Tuesday ; ↘Monday. [snake + dive]

III. Tonetic Analyses of Texts.

(a) CONVERSATION.

Hadn't you better get ↗up now? [wave]

It's getting ↘late. [dive]

Have you ordered ↗breakfast? [wave]

↗Yes. [swan]

↘That's all right. [cascade]

I'll be⁻down in ten ↘minutes. [cascade]

*When we've had ↗breakfast, we'll go out and
look for ↘lodgings. [wave+dive]*

*I'm a⁻fraid this ho ↗tel will be rather ex-
↘pensive. [snake+dive]*

Are⁻you ↗ready? [wave]

I shall be⁻ready in a ↘minute. [swan]

*I⁻wonder which is the way to the ↘sea. [cas-
cade]*

↘This must be it, I ↗think. [dive+wave]

↘There's the ↗sea. [dive+wave]

We're⁻quite ↘close to it. [cascade]

There are some ↘boats. [dive]

⁻What do you say to a ↘row? [cascade]

↘Sailing boats, ↘too. [dive+dive]

⁻Let's go for a ↘sail. [cascade]

We⁻haven't ↘time ↗now. [cascade+wave]

We've got to find ↘lodgings. [dive]

We⁻may as well have a ↗bathe though. [snake]

⑦*That won't take long.* [snake]
 ⑦*I shan't bathe.* [snake]
It's too ↯cold for ⑦me. [cascade + snake]
 ↯*Well, look ↯here.* [cascade + cascade]
 ↯*I'll ↷bathe, and you shall go and look for*
 ↯*lodgings.* [wave + cascade]

(b) NARRATIVE.

ˉ*This is the story of a poor ↯boy who came*
 to be one of the ˉworld's greatest ocean ex-
 ↯*plorers.* [cascade + cascade]
His ˉname was James ↯Cook. [cascade]
He was ˉborn in ↯England in the year ˉseven-
 teen twenty ↯eight. [cascade + cascade]
When he was a ↷boy, he was ap ˉprenticed to
 a ↯shop-keeper. [wave + cascade]
But he ˉdidn't ↯care for the life of a ↷shop-
 keeper. [cascade + wave]
He ˉlonged for ad ↯ventures, and ˉwanted to

know what foreign ↯countries were like.

[cascade + cascade]

*So one ↯day he ↯left the ↯shop, and ↯went to
work on a small ↯ship. [wave + cascade +
cascade]*

*When he was twenty-seven years ↯old, he
↯joined the British ↯Navy. [wave + cascade]*

*As he was a ↯brave, ↯honest and clever ↯man,
he ↯soon came to be a lieu ↯tenant. [wave +
wave + wave + cascade]*

*and ↯took part in fighting the ↯French ↯in
↯Canada. [cascade + cascade]*

*As he was a skilful ↯navigator, and very
clever at making ↯maps, the British
↯government ↯asked him to be the ↯leader in
↯scientific expeditions of explor ↯ation [wave
+ wave + wave + cascade + cascade]*

*In seventeen sixty ↯n'ne he was ↯sent to explore
the islands of the Pacific ↯Ocean. [wave +*

cascade]

He left England in a ship called the "Endeavour" with a crew of eighty-four.

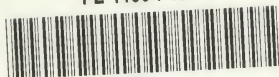
[cascade + cascade]

Touching at Madeira, in the Atlantic Ocean, the ship reached the wild South American country called Tierra del Fuego, [wave + wave + cascade]

and a few days later, passed round Cape Horn. [wave + cascade]

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